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THE MAGIC LANTERN GAZETTE

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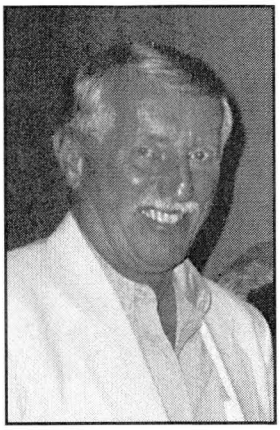
THE PRESIDENT'S MESSAGE

By Ralph Shape



This year the Magic Lantern Society of the United States and Canada celebrates it's 25th birthday. It was in 1978 that Joe and Alice Koch (pronounced Cook), formed the Society with 25 members. It received it's first publicity through an article appearing in the August, 1978 issue of *Popular Photography*. One of the Society's very earliest members, Bob Bishop, continues entertaining with his annual lantern show in Port Angeles. He is also helping to create a museum in the Yukon dedicated to the lantern. We all remember his instructions for cleaning slides passed down to him by his mentor Laurence Lindsley. "Magic lantern men have been using spit for quick clean ups for as long as glass has been used. It removes spots, dust, and smoke and imparts a sheen which improves the projection."

Another very early member of the Society passed away in August. Ira Franklin, navy veteran of World War II and Korea, retired after 35 years with the Boeing Company to go into the antique business. He was an avid collector and proponent of preservation of all things historical including lanterns and slides.

At last years convention in Rochester, during the business meeting, a review of the by-laws was suggested with a view towards possible revision. Vice-President Homer Peabody was asked to take on this task. Suggestions were solicited and receiving none he proceeded to work on a simplification of the officer election process. His proposal was published in the last issue of the Gazette along with a request for comments from the membership. Basically, the proposal calls for a nominating committee to present a slate of officers at the bi-annual meeting. Additional nominations would be taken from the floor. Only those present at the meeting would vote. No proxies would be allowed. To date, the few comments received express disagreement over the idea of only attendees of the convention electing the officers believing that all members should have a vote to decide the election. The British Society elects their officers by having a slate presented at the annual meeting and calling for a vote of those present to approve the slate. Our geographical differences have always favored the mail to cast our ballots. Your input on this is solicited. Make your opinions known. Send them to either Homer or to me. We'll see that they are considered and acted upon.

San Antonio, 2004 promises to be an exciting time. Hope you are all making plans to join in the fun. Jack is working hard to make sure all goes smoothly. He admits that Texas is no place to be in the summertime heat. There's some saying about "only mad dogs and Englishmen." The best time of year is in the fall so our 11th convention will be held October 28-31 in 2004. The Menger Hotel in the center of town, next to the Alamo and shopping malls offers a tourist's paradise. Convention activities will be at the hotel. However, the highlight of the weekend will be the tour of the Magic Lantern Castle Museum

continued page 2

INSIDE

- Alan Osborne Projector Collector
- A Trip to New Zealand & Australia
- On Photographic Lantern Slides
- The Soft Charm of Three Dimensions

THE PRESIDENT'S MESSAGE continued

hosted by the museum curator himself, Jack Judson. Occurring on the Halloween weekend, we may witness some real Texas ghosts and goblins.

Sharon Koch and the Easterdays have been working on an index to articles in all past issues of the *Gazette*. Some questions they are posing: should this list be published separate or in the Gazette or posted on the web site? Should entire back issues be posted on the website? An email to them would help.

Remember to keep the membership informed. We all want to hear of presentations made, collections improved, new historical or technical discoveries. Send your information to the Halls. Everyday they race to their mailbox in anxious anticipation of receiving new stories to include in the *Gazette*. Don't let them experience disappointment.

May your lantern shine brightly and your slides all be right side up.

ALAN OSBORNE PROJECTOR COLLECTOR

By Allan Osborne

Dear Bob,
Your Further mention of the society inspired me to pull out my collection of Bulletin back issues. In 1985 we were visited by Joe and Alice Koch, and Joe later wrote an article about the society members he and Alice met on their visit to Australia and New Zealand. The piece can be found in the issues for July and November 1985.

I am attaching an article about myself. I don't think I've sent it to you before and I hope you find it interesting.

Another item I should mention is something I have spent years searching for. It is an oxygen generator which I believe was made by, or for, the Enterprise Optical Company. It is quite large. It's frustrating that while I've seen one in a video documentary, I don't have a photo of one. Just thought I would mention it just in case you happen to have one. I am really fascinated by all the various types and variations of illuminants, especially limelight, and the accessories such as lime borers and lime tongs, etc.

Regards,

Allan

In October I decided to begin collecting pre-cinema and early cinema apparatus. The idea was hardly original. The first such collector may have been the last Will Day (1876-1936), a London-based dealer in cinema supplies who amassed an outstanding collection of cinema relics during his lifetime. The late Don Malkames in the United States started his well-known collection of movie cameras, projectors and films in 1938 after acquiring an Edison Projecting Kinetoscope from a retired showman; and twin brothers John and William Barnes started their famous collection in 1939 after finding a rare projector phototype in a London cellar, which ultimately led to the opening of their Barnes Museum of Cinematography in Cornwall, England in 1963.

No such amazing discoveries happened in my case. Rather it was the result of several influences over many years. It seems I have always been interested in movies. As a child I can remember being enthralled at the dinner table by my father's vivid descriptions of the silent films he had seen in his youth. He died when I was 14, and it wasn't until many years later that I learned that his mother and step-father had operated a picture theatre in the outer Melbourne suburb of Reservoir in the late 1920s.

At 14 I was delivering newspapers after school to pay for a 16mm Pyrox-Victor projector, and in June 1965, a month before by 15th birthday, I got a job as an assistant projectionist in a city theatre, even though the minimum

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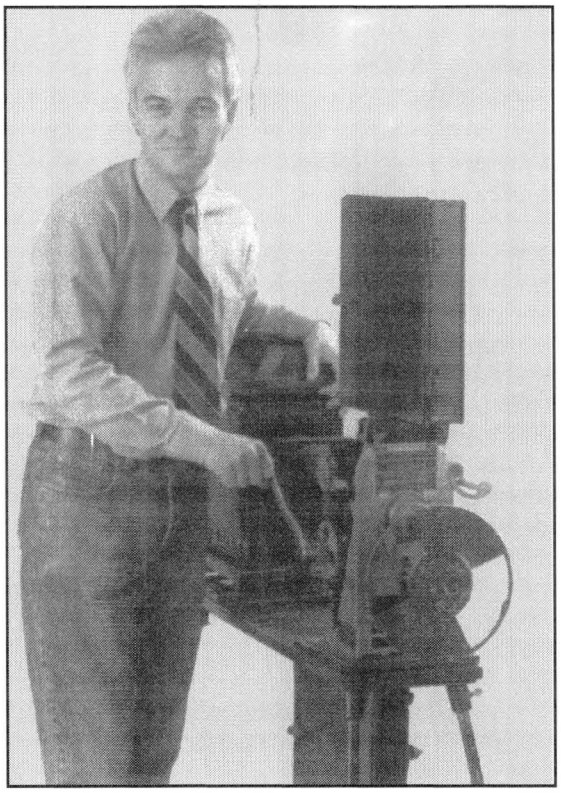


Allan Osborne with an Edison Projecting Kinetoscope, circa 1912.

legal age for such a position was 16. Earlier that same year I met Harry Davidson, a man who had spent almost his entire life collecting 35mm films, movie cameras, projectors, and related ephemera.

We became firm friends and remained so until his early death at the age of 49 in 1980. If anyone was responsible for inspiring my present interest, it was Harry Davidson. His influence and inspiration wasn't so much spoken as it was from having the opportunity to see and handle the items in his collection, and to absorb his knowledge and enthusiasm.

In 1968, after seeing optical toys and magic lanterns illustrated in several of the books Harry owned, I decided to start a collection of them; but after a year of searching through antique shops I hadn't found much and, becoming disenchanted, I passed what little I had on to Harry. This first attempt had been a failure, and for the next nine years I pursued other interests, though still connected with movies and collecting.

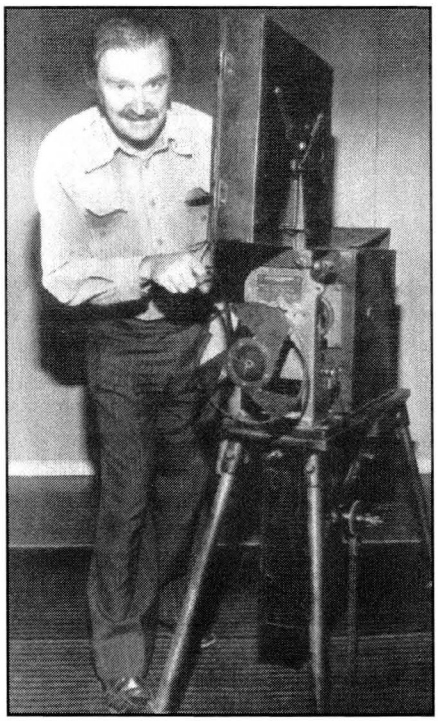
Then one day in May 1978 I happened to park my car outside an antique shop and noticed a magic lantern in the window. I walked over for a closer look, and then went on my way without thinking any more about it, until one night in October. I was tossing and turning in bed, unable to sleep, when my mind wandered back to that magic lantern. The more I thought about it the more I had to know if it was still available, so first thing next morning I drove to the shop and yes, it was still there! That was the catalyst, and when it came, it hit me like the flash from a welder's torch! I bought the lantern and my life has never been the same since.

Within a few months I had mentally formulated a life-long goal: to build a collection that would tell the story of the technological evolution of the moving image, from the pre-cinema optical amusements of the mid to late 19th century, through the introduction of cinematography in the early 1890s, through the presentation of the first semi-successful color film system of 1910, to the introduction of the various film sound systems of the late 1920s.

The core of the collection is the history of the 35mm motion picture projector, and the collection now has over 100 projectors manufactured between 1898 and 1938. From 1896 onwards, most of the projection equipment used in Australia has come from overseas, and the collection contains many representative examples, from the United States, England, France, and Germany. However, the prime importance to me has always been the preservation of Australian-made equipment. From at least 1903 to 1932 there were no less than seven companies and individuals manufacturing 35mm projectors in Australia, and I am proud of the fact that the only known surviving examples of the projectors made by four of these manufacturers are now preserved within the collection. In several cases my intervention prevented their otherwise certain destruction.

But preserving equipment is only half the task, as equipment can only tell a story when its surrounding history has been fully documented. In 1979 I began conducting research from original sources on Australian projector manufacturers, cinema equipment

continued page 4



The late Harry Davidson with an Edison Projecting Kinetoscope Model D, circa 1914.

ALAN OSBORNE PROJECTOR COLLECTOR continued

retailers, and pioneer film exhibitors. This involved locating any of the manufacturers still living, their former employees, or their next of kin. But finding these people has often been extraordinarily difficult, involving painstaking detective work over a period of years. When found, I conduct recorded oral history interviews with them. These interviews are supplemented with data from early trade journals, newspapers and catalogues, together with relevant documents and photographs. When finally completed the research will be published under the title *"Early Motion Picture Projectors in Australia: 1895 to 1935."*

With an enormous amount of work and the help of many people, items have been obtained from every state in Australia as well as from New Zealand, England, Australia, the Czech Republic, and the United States, and my initial goal is being realized. I have worked on it now for 24 years, and it has become what I consider to be my life's work. The search continues.

A TRIP TO NEW ZEALAND AND AUSTRALIA

By Joe Koch

Ed. Note: As per Allan Osborne's suggestion, I found the two articles he was referring to written by the late Joe Koch, founder of our Society. Interesting to review our past as a Society through Joe's accounts.

On our recent trip to New Zealand, Alice and I spent two days with Bill Main and his wife Jill in their interesting home. It hangs on the side of a hill overlooking the water in Johnsonville, a suburb of Wellington. Bill has one whole room devoted to the main part of his collection with other pieces scattered here and there. Being a collector, of course, there are many other antique items not related to the lantern or even photographica in Bill's collection. Some of the most interesting non-lantern-related objects were:

1. Wooden horn "Cylinder" phonograhs;
2. Wooden horn "Disc" phonograhs; and
3. A "mechanical canary" which sings merrily when a person deposits a large British penny (of which Bill has a ready supply!).

Major pieces in Bill's lantern collection include:

1. A "Crank Generator" magic lantern which was originally a four-person operation—one to crank, one to hold it down, one to handle the slides, and one to narrate;
2. Many posters and broadsides;
3. A large technical library;
4. Many beautiful wood-mounted slides in complete sets of which the most fantastic is a panorama set entitled "The Treasure of Ramsinitus." Anyone having a reading for this should contact Bill; and
5. A mechanical slide of London Bridge in which the bridge rises one side at a time, a sailing ship passes through followed by a steam vessel, and the bridge closes. A fabulous slide!

Our second night there, Bill cooked a delicious dinner and followed it up with a piece de resistance, a lantern show for Alice, myself, and our travelling partners, Al and Ruth Leslie.

Bill uses a T.J. Middleton horizontal biunial lantern (1875). It has been adapted for electricity; Bill's rear-projection show needs only 75 watt bulbs. The screen is a linen sheet which he has painted to look like an old-time Parisian stage setting (with orchestra in front and balconies on the side). The space in the middle for the image measures 34" x 34"; the total screen dimensions are 70" x 70". The lantern is set up 5 to 6 feet behind the screen. Ordinarily, one of Bill's kids narrates while Bill operates the equipment, but since no one was available, Bill did both. The entire show is presented with appropriate period background music taped from Bill's extensive record collection.

The show slides were all wood-mounted, their sheer volume made presenting a show difficult! Intermission was declared halfway through the show, allowing us to snack on cheese, wine, and Jill's cake, while Bill prepared the next stack of slides. But I'm getting ahead of myself . . .

The show begins, the lights dim, and the music starts:

1. "Queen Victoria" — Clara Butt singing "God Save the King."
2. "Nelson"—Evan Williams singing "The Death of Nelson."
3. "The Village Blacksmith"—The B.B.C. theater group singing the background.
4. "Rock of Ages"—A church choir providing the background.
5. "Coming Through the Rye"—Mary Garden singing.
6. "The Lost Chord"—Oscar Matzke singing.
7. "Only a Pansy Blossom"—William Oakland singing.
8. "Red Riding Hood, The Maiden Good," a 24 slide set by W.C. Hughes. This set is full of symbolism, with wood sprites, elves and other figures peering from behind mushrooms and tree stumps and lurking in the background. The artwork and color are beautiful.
9. "The Treasure of Ramsinitus," another beautiful colored set composed of static and panoramic views.
10. The show ended with mechanical slip slides and "The Bombardment of Alexandria" (with sound effects!).

The following day we said our farewells and began five leisurely days of driving to Aukland. A visit to the Museum in Aukland netted us a new friend, Gordon Mailand, Curator of Photography. When I inquired if they had any lantern slides, Gordon replied, "We've been looking for you for ten years!" It seems that many of the old Antarctic explorers headquartered in New Zealand, grew fond of it, and retired there, bringing with them treasure troves of lantern slides, photographs, and stereo scenes. The Museum ended up with many of these; their collection numbers several thousand lantern slides alone. The sad part of the story is that they have only one badly beat-up old lantern lacking even an illuminant. The only way to see the slides is using a light box. I've sent Gordon material on the storage and repair of slides; perhaps someone out there could provide a magic lantern. Write The Library, c/o Gordon Maitland, Aukland Institute and Museum, "Private Bag," Aukland, New Zealand.

Part II.

Upon arriving in Sydney, Australia, I called Warren Smythe on the phone and set up a visit. On a Sunday, Warren met us at the train in Auburn and drove us to his home where we met his wife and three children. Upon entering, we smelled the aroma of a hot lantern—it turned out that his only bulb had burned out and he was forced to cancel the show he planned! We did look through Warren's collection, the major portion of which is devoted to his main interest, stereo cards. He has cabinets full of them. We visited with the family for a few hours, discussed U.S. schools with his children, and had a most delightful visit.

On April 5th we met Allan Osborne and it was off to his friend Rosalyn's apartment for cake and tea and a jolly good conversation. We talked of magic lanterns, collectors, and old theater equipment before leaving for Allan's rented house where we had a great time looking at his collection. Among the items on view were a megalethoscope, three Edison kinetoscopes, many carbon arc projectors, kinoras, broadsides, posters, books, and a whole host of magic lanterns. There were varied types of illuminants, also. Allan had an intriguing non-optical fortune-telling machine called "Puss in Boots." He really needs a larger house to store all his material (but so do all of us!). We said our good-byes as we had to catch our plane to Adelaide.

Gary Scroop met us at our Adelaide motel room and we went to his flat. We spent some time talking about putting on magic lantern shows, facilities, working with other people (he uses a live piano player and singer), and various other aspects of showmanship. The productions he puts on are quite magnificent. The local T.V. station taped part of his show for use in their programming and Gary had a five-minute segment of his show on videotae that he shared with us. In it, he was assisted by his son, Gary, and employed a vertical biunial lantern with 500 watt halogen bulbs, cooled by a custom fan. The participants were all in period costume and the scenery was authentic as well. The television people did a very nice job—the lanternist, singer, and piano player were featured in cameo effects. The color and sound were first-rate. Afterwards, we spent a delightful half-hour looking over Gary's collection. He was bicycle racing the following morning so we called it an evening and returned to our motel. The next day we were off to Alice Springs.

Reflecting on our journey, it seemed as though there were not that many people in Australia and New Zealand interested in the lantern. Bill Main seems to be the only private collector in New Zealand and Warren Smythe, Allan Osborne and Gary Scroop seem to be the only serious ones in Australia. There is one other who no one seems to know much about: Harold Burtoft of Concord, New South Wales, Australia. A total of five in a population of eighteen million seems slim indeed.

The pickings are not that good "down under." I spent quite some time looking for lanterns and slides in antique

continued page 6

TRIP TO NEW ZEALAND AND AUSTRALIA continued

shops and came up with the following prices:

1. Two lanterns in Levin, New Zealand; one for $50.00 and one for $60.00 (New Zealand dollars);

2. One antique shop in Sydney had about fifty slides, some of which were very nice. One a single slide basis, they wanted $4.00 (Australian); if you took the whole box, they were about $2.00 (Australian) apiece; and

3. In a Red Barn near Moore Park (also in Sydney), was a collection of antique shops. One had slides that were too high for me to consider; 8 lever slides for $125.00 each plus 3 wood-mounted fairy tale, 5 school slides, a few North Pole Eskimo scenes, and a number of astronomical slides for $95.00 each (Australian).

I was unable to locate any other slides but they must exist somewhere; perhaps I was looking in the wrong places. We were on a tight schedule, so we felt fortunate to have at least a little time to spare to visit our fellow members. All of the people we visited in this article (and that which appeared in *Bulletin Vol. Vii., No. 1)* are members of the British Lantern Society. Two are members of the U.S. Society. We had corresponded with most of them and warned them of our impending visit. All were very hospitable to us and we appreciated the chance to get to know them. Each extends his greetings to magic lanternists everywhere.

ON PHOTOGRAPHIC LANTERN SLIDES

By Tom Rall

When I first developed an obsession for collecting photographic lantern slides several years ago, finding them was a problem. They are, after all, relatively rare, especially when compared to other forms of photographic reproduction popular during the period. And they also garnered little respect in the antiques and collectible communities, both among generalist and specialist photographica dealers.

I wasted a lot of time and energy searching for lantern slides in the same places I had searched for antiques and collectibles. I scoured the country auctions, antique stores, malls, and shows. Over a period of several months, I estimate that I visited more than 1,000 dealers. Only five or six carried magic lantern related material of any kind. At the weekly flea market I manage, material has surfaced amongst the exhibitors only two or three times in the past five years.

Consequently, I began early on to concentrate searches on the internet. At the beginning, I had some success on the AOL bulletin boards and the news groups of the web. By posting wanted notices I found multiple Keystone View Company "600 Sets" and 1,000+ slide collections produced by the New York Department of Education, two of my favorite makers.

Since then the phenomenon of eBay has exploded like a comet across the skies of cyberspace. using a metaphor, if one were to consider eBay a gold mine, amongst the tons of debris are valuable nuggets.

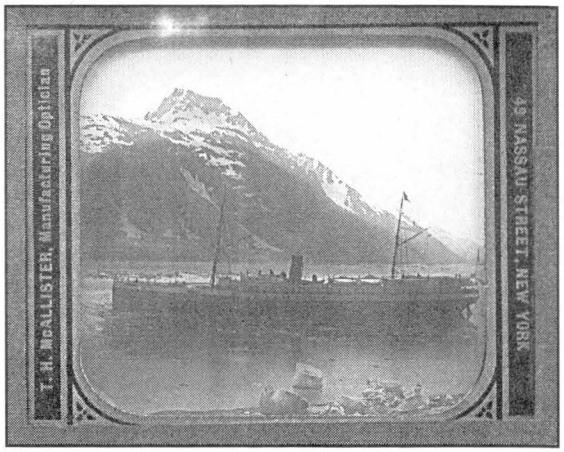
Miming the lantern slides from the hundreds of thousands of listings was at first not so easy. But a couple of years ago the search became easier after society members Bryan Ginns and I were included in a series of conference calls among eBay and a group of photographic historic society members and dealers. One of the outgrowths of these calls was the establishment of a category for us on eBay. It was named "Magic Lantern Glass Slides," found under "Collectibles: Art, Animation & Photo Images: Photographic Images: Antique (Pre-1940)." Recently, Photographic Images became a separate sub category of Collectibles.

All that remained was for sellers to discover the category. Some of the early listers there were members of the American and British societies, including our own editors, Bob and Sue Hall. Andrew Gill, Martin Gilbert, and Mark Butterworth among others, chipped in from across the Atlantic.

Though the sub, sub catchall (still the only one to deal specifically with Magic Lantern related material) category attracted some joint listings with other collectible areas such as Coming Attraction and Civil War slides, photographic lantern slides were slow to get a foothold.

This past winter, a group of generalist antiques dealers from New England changed the equation and for several months there was a cornucopia of listings. Charles Kernick and Jerry Deslauriers were responsible for the feast. They are the principal eBay players for the group, which trades as The Antique Brokerage. On eBay their name is theantiquebrokerage. By email: theantiquebrokerage@hotmail.com

From their homes in the Boston suburbs, Charlie does the listings and Jerry does the shipping. They sold and shipped about 5,000 lantern slides, most listed as single slide offerings, from eBay sales in the first six months of the year.



"We knew what they were but we had no idea of their value," Charlie recounted in a recent interview describing the collection, whose origins are somewhat mysterious. "We don't even know the name of the collector, but we think it came from upstate New York, probably somewhere around Schenectady." An antique dealer associate bought them at a local estate auction and sold them to us pretty much as he was unloading his truck, he said.

Initially they thought they would try to find a buyer for the entire collection and, in the process contacted Ginns, who referred them to me. Simultaneously, in an effort to quickly recoup their initial investment, they began the eBay listings with some of what they felt were the better images. They were quickly hooked on eBay as the way to maximize profits.

"We learned that there was a tremendous international market," Charlie said. "Nearly half the sales were outside of the states. They went all over the world—a lot to England and France. Spain and Portugal images did very well, but there were only one or two bidders. Japan was good. About everything sold well except Swiss views. Domestically, California coastal towns and anything New York City sold well," he said in describing the mostly 19th century slides by many makers, perhaps predominantly by T.H. McAllister in New York. Early 20th Century slides, primarily by Keystone View Company, were also among the lot.

Helping the results were the great images, reproduced for eBay on a scanner equipped with a transparency adapter. Though this method failed to convey the information on masks and labels, Charlie often did provide that in his written descriptions.

Many slides sold for more than $100 each. A sampling: Old Mission, Los Angeles, McAllister, $180; Malaga Harbor Spain, $100; Kingstown Harbor Dublin, British Format, $101; Egypt Sphinx, Pyramid with Arabs, Keystone, $261; Poe's Cottage NYC, Kahn & Son, $129; Saragossa Spain Panorama, Levy, $117; Yosemite from Inspiration Point, $240; Elevated Railway Chatham Square NYC, McAlliser, $225; Nagasaki Japan Harbor, McAllister, $148.

Dozens sold for more than $50 each and "early on we averaged $10 to $13 each," Charlie said. By June the averages were down considerably. "Because of the market conditions and our own vacations," they took off July and August. "But we continued scanning and writing descriptions" of the remaining 3,000 slides from the initial purchase and hope to purchase some smaller collections for listing during the upcoming year.

THE SOFT CHARM OF THREE DIMENSIONS

By Laura Minici Zotti

From the Steroscope (1850) to the Viewmaster (1950)

The subject is not well know in Italy. Only a few collectors and photographers know about it. For this reason Minici Zotti Collection would like to spread the cultural and playful aspect of 3D vision.

In 1838, *Sir Charles Wheatstone* published the "Contributions to the Physiology of Vision—On some Remarkable, and Hitherto Unobserved, Phenomena of Binocular Vision," in which he wrote that the mind perceives an object in three dimension because each eye receives a slightly different view. Wheatstone invented the word stereograph from the Greek *stereo* (solid) e *graph* (I look at) to define this phenomenon.

The stereoscope, an optical device for creating three-dimensional effects from flat (two-dimensional) images was first constructed by D. Brewster in 1844. It is provided with lenses, under which two not quite equal images are placed, so that one is viewed with the right eye and the other with the left. Observed at the same time, the two images merge into a single virtual image which, as a consequence of our remarkable brain, appears to be three-dimensional. The Great Exhibition of London in 1851 was the first great occasion for the public to see the stereoscope. The production of stereoscopes as Daguerrotypes or Calotypes was limited and in particular it was a new photographic experience. From this point of view, the Great Exhibition, with enthusiasm of Queen Victoria, gave the opportunity for the first time for a large public to know this small treasure.

Nineteenth century stereoscoic viewers vary greatly in shape and size.

continued page 8

SOFT CHARM OF THREE DIMENSIONS continued

They can range from simple hand-held instruments equipped with two lenses and a frame for supporting the image, to large column viewers (i.e. *Taxiphote model)* often finely decorated and painted, inside which dozens of steroscopic views could be admired by rotating a handle.

Later, in America in the 1950s, the View-Master (little viewers made of bakelite), became very popular. It was possible to insert special discs with 7 pairs of coloured slides to look at in 3D. The View-Master was invented in 1939 in Portland, Oregon by William Gruber with Harold Graves, president of Sawyer's, the company which produced them. The public were astonished at the variety of images for the View-Master and today they continue to surprise new generations.

The Minici Zotti Collection will show stereoscopes and optical instruments of the 19th century for 3D vision, stereo-viewers, original photo of travels and of Venice, of eroticism, of life street, of childhood, of medicine, of religion and much more.

The Megalethoscope, built in 1862 by the Ticino's optician and photographer, Carlo Ponti, will be shown too. This viewer for large photo print format, through which it is possible to observe images often with landscape subject and night and day effect, can be considered a direct descendant of the pantoscope or "mondo niovo."

Some of the stereoscopes and viewmasters will be rebuilt to give the public the possibility to feel the strange emotion looking at the images in 3D.

The exhibition will first be presented in Padua, Italy, and will be soon hosted in other cities. The exhibition will be organized in collaboration with *Assessorato alla Cultura del Commune di Padova,* and with *contribution and Patrocinio of Regione del Veneto* and with *Patrocinio del Ministero dei Beni Culturali e Ambientali.*

You can visit the exhibit in Padua, at the Caffe Pedrocchi from the 19th September to 19th October 2003. Closed on Monday. For further information visit the web-site www.minicizotti.it or contact us at info@minicizotti.it

MEMBERS REQUEST HELP

From Terry Borton

Hello Friends,
As many of you know, Debbie and I have been working for many years to try to date and attribute the slides of Joseph Boggs Beale. That work is part of a book I'm working on, *Cinema Before Film.* The Magic Lantern and America's First Great Screen Artist, Joseph Boggs Beale, with the help of M.L. Society friends who have made their catalogs (primarily McIntosh and McAllister) available, we have constructed a yearly matrix of catalogs, 1880-1918, and are tracking Beale's 1500+ alides through them in order to date his art. We have made good progress, and hope to have a chart prepared soon.

However, in the course of our work we have discovered, on the one hand, that neither the McIntosh nor McAllister companies updated their full catalogs yearly; and, on the other, that many other companies carried Beale. Thus, in order to tighten our dating, we are broadening our search for catalog.

Three requests:
1. We know that the following catalogs carried Beale. Would you let us know if you have any that are dated in the period 1880-1918? C.T. Milligan; James W. Queen; Williams, Brown and Earle; William Rau; Roberts and Fellows; Theodore Harbach; James F. Hall; Lewis B. Swaab; U.S. Bubb; John Schedig; J.B. Colt; Manasse; Moore, Bond & Co.; O.B. & G. Kleine; Chicago Projecting Company; M.C. Lilly; A.T. Thompson; C.W. Briggs (Beale's publisher); Sears; Montgomery Wards.

2. There may well be other catalogs that carried Beale, that we don't know about. We have reviewed individual copies of the following and could not find Beale. If you have a copy that might contain Beale, please let us know: (Look for illustrated stories, History, Religion, Secret Society). W. Langenheim (too early); Marcy Optical Co.; Edward Wilson; George H. Pierce; Keystone; Peck and Snyder; Riley Brothers; Underwood and Underwood.

3. There were certainly other ML catalog companies out there. If you have some other dated catalog and you think it might contain Beale, please let us know. You can reach us by email, or call collect at 860-345-2574.

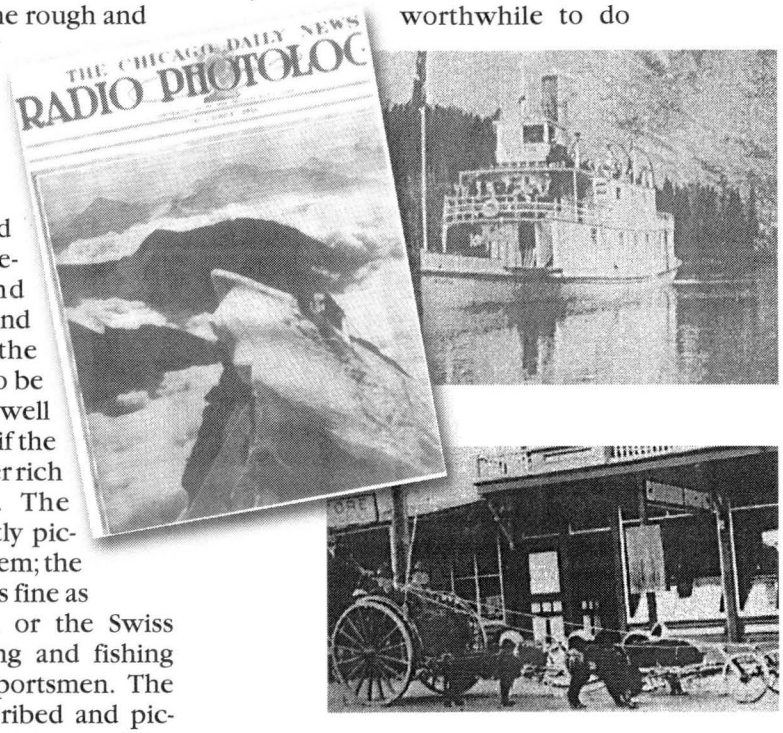
Finally, a word of thanks. We could not have come so far on this project without the help of our ML Society friends. We have scoured the public museums, libraries, and universities of the country and found very few catalogs. Collectively, Society members hold by far the largest and most complete collection. So your collaboration on research projects such as this is essential, and it is very much appreciated. Thanks!
Terry Borton
The Magic-Lantern Theater
P.O. Box 44
East Haddam, CT 06423

RADIO PHOTOLOGUES

Sent by Bob Bishop

There are many ways Magic Lantern slides have been used over the years. Here is an unusual one: "The Radio Photologue" from the *Chicago Daily News,* December, 1924.

Twenty-five years ago the Klondike gold rush filled the mountain gulches and canyon creeks of the upper Yukon basin with fortune-seekers. They climbed the Chilkoot and White passes in hopeful and desperate thousands. The eyes of most of them were on the footprints of the rough and weary trail, and they cared no more for the scenery than did the prairie schooner-drivers of 1849.



Today the Alaskan and Canadian regions between Juneau and Skaguay on the south and the great river on the north are beginning to be known again as places well worth visiting—even if the river gravel is no longer rich with gold nuggets. The towns are permanently picturesque—many of them; the mountain scenery is as fine as anything in America or the Swiss Alps; and the hunting and fishing satisfy the keenest sportsmen. The country will be described and pictured in the Radio Photologue of December 27 by Herman Weig, an old friend of Daily News lecture audiences, who knows the region as few men do.

How to Attend a Chicago Daily News Radio Photologue

First. Be sure you have the pictures. They appear on the second page of The Daily News Photogravure Section every Saturday, as part of the regular editions of that day. Provide yourself with a copy—two or three if you are entertaining the family or friends, so that all of them can get a good view of the illustrations while the lecturer is speaking. When you have the Photogravure Section you have half the necessary equipment for a successful Radio Photologue entertainment.

Second. At 8 o'clock on Saturday evening tune your radio set to a 448-meter wave-length and pick up The Daily News station, W-M-A-Q. It is worthwhile to do this promptly, for although the Photologue itself does not begin until 8:30 P.M., the regular W-M-A-Q program starts at 8 and is well worth hearing. It is planned so as to form a setting for the feature of the evening, the Radio Photologue.

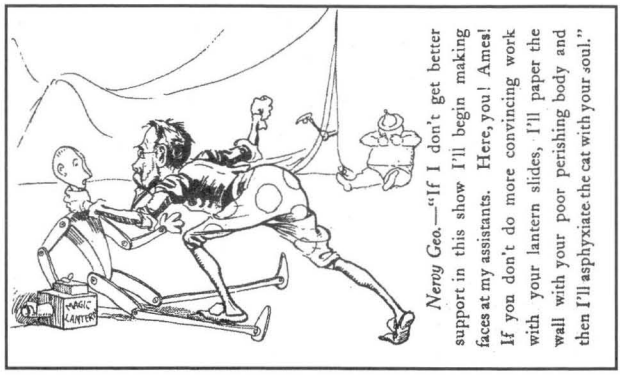
Third. At 8:30 (at latest) gather your group around the loud-speaker ready for the Photologue itself. If there are children present give them the front seats; it makes them feel that they are nearer the speaker. The whole thing is a great treat for the youngsters, and The Daily News has received many letters telling how thoroughly children of school age enjoy these lectures and how much they are learning from them. And it goes without saying that the older people like them too.

Fourth. If you do not own a radio set, the Radio Photologue—with its splendid pictures and distinguished lecturers—is the best possible excuse for getting one.

If you are a regular reader of The Daily News of course you are assured of "seeing" as well as hearing the Radio Photologue. If you are not a regular reader—why, that can easily and promptly be remedied. A subscription brings "Chicago's favorite newspaper" into your home every Saturday—and the other five week-days as well. All you have to do is use the enclosed card, and the subscription department will do the rest. In case you want further information write The Daily News at 15 North Wells Street, or telephone to Dearborn One, One-One, One.

LINDSEY LAMBERT SENDS ITEMS

The following items of interest to members were sent to us by member Lindsey Lambert.


MAGIC LANTERN
Nervy Geo.—"If I don't get better support in this show I'll begin making faces at my assistants. Here, you! Amos! If you don't do more convincing work with your lantern slides, I'll paper the wall with your poor perishing body and then I'll asphyxiate the cat with your soul."

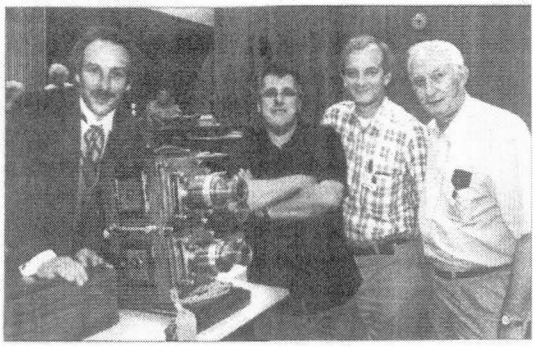
Postcard from the Toronto Lithography Co. with, as Lindsey states, "An amazing curse!"

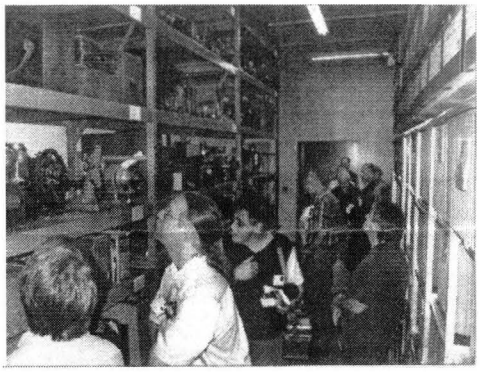
WANT TO SEE MORE?
For a representation of the magic lantern slides used by Prof. M. Lindsay Lambert, visit the web site of the Photographic Historical Society of Canada at:
www.phsc.ca/lambert.html
The images were captured from the screen during a slide show using a Nikon 990 digital camera.

Informational ad for Lindsey's website.

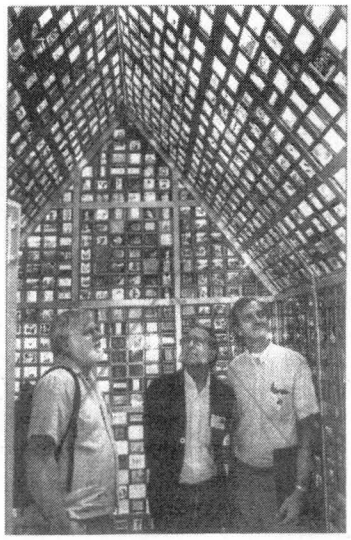
These photos from the Rochester M.L.S. Convention printed, with an accompanying article, in the *Journal of The Photographic Historical Society of Canada.* Trade card from about 1890 featuring a lantern.

Canadians in attendance: M. Lindsay Lambert, John Gallard, Robert Wilson and Robert Lansdale.





Touring the underground storage area of the GEH.



Larry Cederblom, Terry Borton and Robert Wilson inspect the "Magic Lantern House" of 3200 glass slides.

The Magic Lantern Society Convenes at Rochester

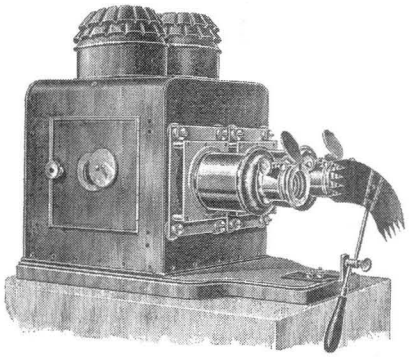
Returning to the site of their first convention in 1981, The Magic Lantern Society of the United States and Canada held its 10th Bi-ennial Convention in Rochester, N.Y. Events included a dozen magic lantern lectures and demonstrations, a tour of the George Eastman House, Sales Tables and an Auction.

Attendees participated from all parts of the U.S. as well as Canada, England and The Netherlands. Of the noted speakers our own "Professor" M. Lindsay Lambert of Ottawa gave a different viewpoint with Canadian images.

In touring the George Eastman House conventioneers witnessed for them-selves the controversial "Lantern House" made up of some 3200 original magic lantern slides—exposed to the hot bleaching sun. Many criticized the wasting of such valuable artifacts.

OFFER OF OLD CATALOGUE PHOTOCOPY

By Larry Spencer

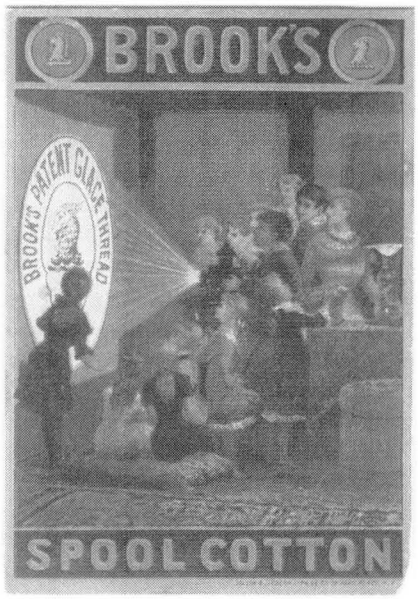


Trade card from about 1890 featuring a lantern.

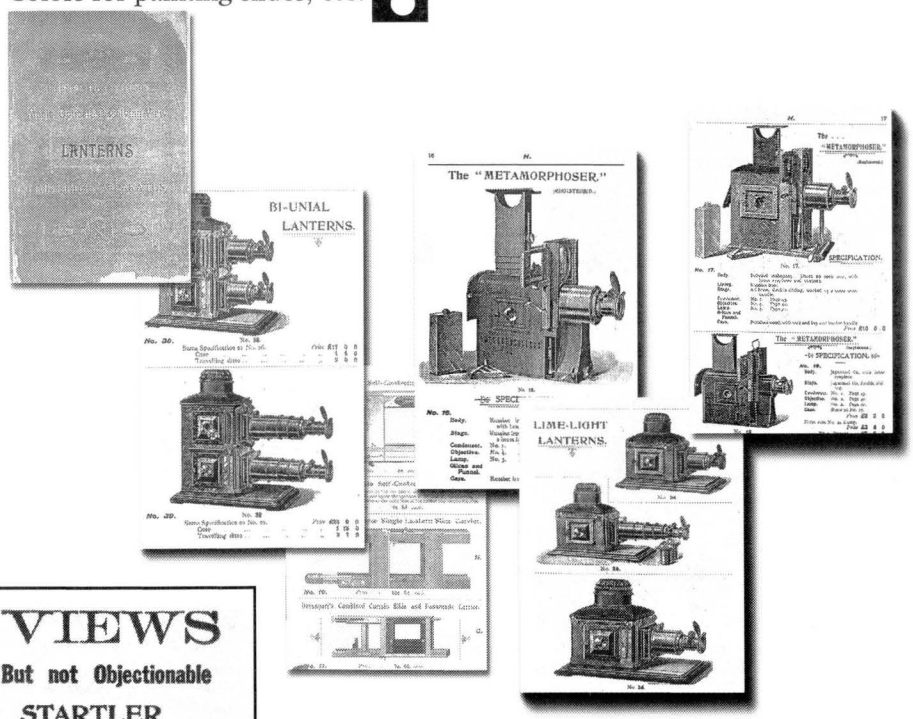
I have a very decent photocopy of part of what appears to be an old British catalogue (prices are in Pounds) for Magic Lanterns and parts. Note: Pages 7 and then 9 through 80 only. The cover reads "Illustrated Catalogue—Magic, Optical & Dissolving View Lanterns—Lime-Light apparatus, etc." (NB - no name/date anywhere)

I was sent this when I bought some children's slides from an eBayer in Britain. He included the photocopy for me along with the purchase. It is not of any use to me with my children's slides/lantern collection. If this would prove useful/helpful to any member(s) of the Society and they would like to have this for their collection, then I can send it to him/her/them. If you check around, or put it in the newsletter, and more than one person would like a copy then additional copies could be made for each one. I feel that as many people who wish should have access to it.

It covers - small lanterns, the "Wrench," the "Metamorphoser," paraffin lamps, oil lamps, Tops & Trays, the "Baugh" Lantern, Lime-Light Lanterns, Bi- & Tri-Unials, Dissolving views, Objectives, Condensers, Fittings for Incandescent Gas Lamps, Acetylene Generators, Oxygen Generators. India Rubber gas bags, Regulartors, and accessories, lime-lite jets, Arc lamps, Coils, Screens, Kaleidoscope, Aphengescope, Slide tinters, Projecting microscopes, Polarized lights, Lecturer's reading lamps, Cinematograh tripod, Boxes, Slide carriers, Frames, Colors for painting slides, etc.



Advertisement for dissolving views from a Johnson Smith & Co. Catalog of Surprising Novelties, etc.



DISSOLVING VIEWS
Quite Shocking, But not Objectionable
A REAL STARTLER
You may have a lot of fun with this little peep-show. It is a regular startler. It is made entirely of metal, and consists of a tube having a microscopic lens fitted into one end. While the victim is absorbed in admiration of the pretty picture, and turns the button in the confident expectation of seeing something interesting, a spring syringe is brought into action, and the observer experiences a very great surprise.
No. 2092. Dissolving Views, Price, postpaid.....50c

Ed. Note: Larry has forwarded the original copy to the editors. If you would like your own copy, please send $4 for copying cost and postage to the editors.

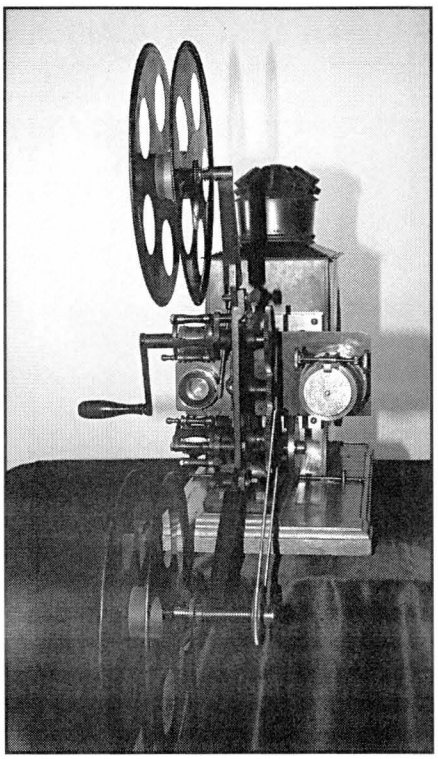
HELP WANTED

Jordan Patkin
P.O. Box 7
Ivy, VA
22945-0007

June 14, 2003

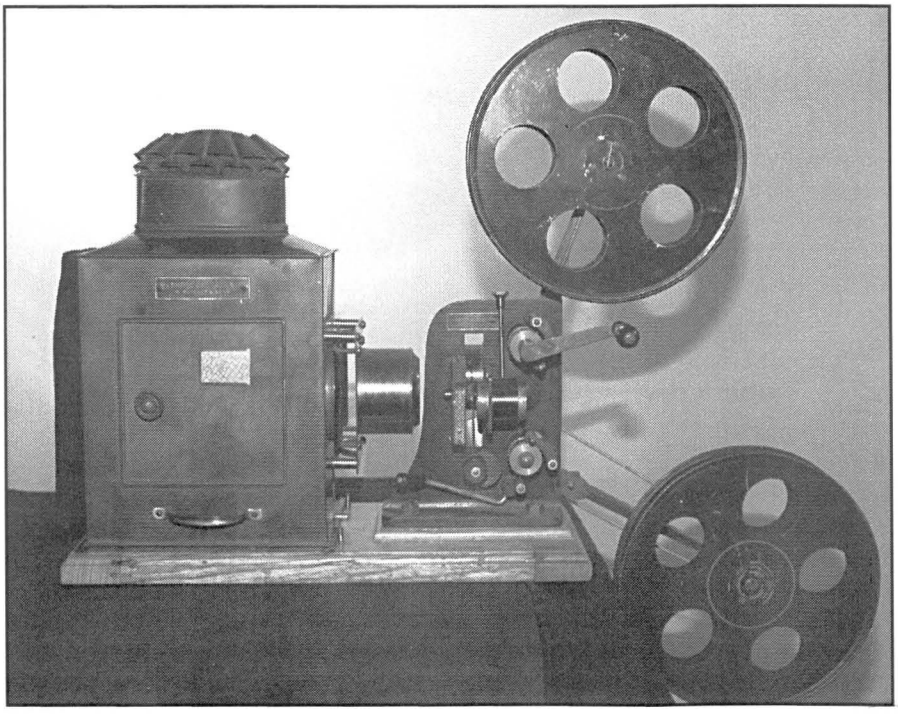
Dear Bob and Sue,

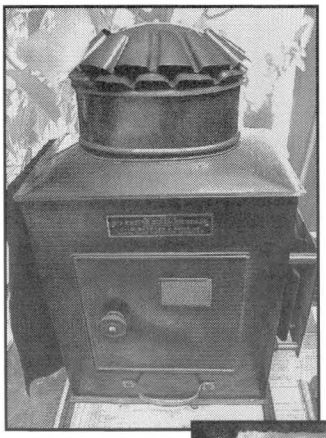
I am enclosing photographs taken of a combination magic lantern/35mm projector that I recently acquired here in Virginia. At this time I have found very little information relating to the projector. I have been in contact with Jack Judson and Alan Kattelle who have not seen a projector like this.

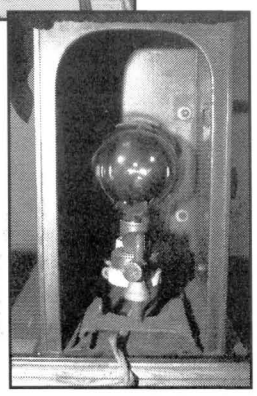


This information has been acquired by studying the projector:
-The projector combines a system for lantern slides and 35mm film.
-The projector came packed in a wooden shipping crate.
-There was a newspaper with a legible date of Jan. 5, 1907
-Included in the crate was a canvas screen with grommets at the corners, possibly made by a sail maker.
-The brass label on the projector reads "Butcher & Sons, Camera House, Farringdon Avenue, E.C." There is a photo of an Empire Cinematograph No. 2 on the Lantern Society site as having been sold from the Jack Finney collection at Christie's in May.
-The lamp housing is on tracks so that it can slide to either the lantern slide or 35mm side.
-The lamp assembly also slides in and out and can be removed, perhaps for an oil burner if no electricity were available.

I am sending this information in hopes that a Magic Lantern Society member may have some additional information. I have also enclosed a copy of an interesting cabinet card showing three young boys with toy lantern projectors. It is not necessary for you to return the photographs. Please let me know if I can answer any additional questions. I can be reached at jphotcol@cstone.net







FROM "magic_lantern" ON YAHOO

By Walter Vanast

Could I ask for people's help in finding out more about the Magic Lantern and the slides alluded to in an arctic mission diary from the 1890s?

I am working on the history of American whalers in the Canadian Arctic in the 1890s, through the prism of a missionary's daily diary. Isaac Stringer acquired a Magic Lantern from another cleric in the North in 1893 and used it to advance his mission work among the Eskimos—to whom it really was a magic performance. When in the South, Stringer used the Magic Lantern to fascinate people about the Far North and the Eskimos. There again, seeing the most remote corner of the Arctic and its inhabitants was like magic (this time to whites). When giving shows to the Eskimos, Stringer used slides that demonstrated scenes from the Holy Land (Palestine)—but also of China, the U.S., and Canada. He visited San Francisco for several months in 1895 and there are multiple references in his diary to visiting various photographers and making slide purchases etc. Could you possibly help me in locating evangelical magic lantern slides, or slides of whaling scenes, especially as they relate to ships going to the Arctic out of San Francisco in the 1880s-1890s? The whalers were seen as the great spoilers and sinners to mission work, so Stringer used slides of the whaling ships to illustrate his talks during southern funding campaigns for his mission. I presume that Stringer obtained photos and images from whaling captains, etc. at San Francisco and then took them in to have Magic Lantern slides made. If you can help, I would be most grateful. If there are costs involved in your answering this sort of query, let me know. Thank you! Walter Vanast.

The Magic Lantern slides will help to emphasize that to the Eskimos (Inuit) the white man's religion was just as strange and exotic as what whites were learning about theirs. The fact that they were seeing images of biblical Palestine, sunbaked land with houses and trees and animals of a sort they'd never seen (such as an ass) made their wonder at what Stringer told them all the stronger.

The Southern portions of his diary which shows how the Magic Lantern in the 1890s was already a part of standard public presentations—much like we now show slides from our computers (a skill I haven't yet mastered). Stringer went on to become archbishop of most of Western Canada, and the slide shows he gave helped prepare the way; he had a great subject, a very engaging slide show, and a staged performance (people in native dress) that added to the drama. It's fascinating to see the magic lantern slides so central to the interaction between mission field and the down-south congregations that held the purse-strings.

I'd love to have your help in finding the slides, etc. (or at least the images from slides of that era) that Stringer mentions. I'd also like to know more about the process whereby slides were made from photo plates—as seems to happen in San Francisco in 1895 and 1901. It's not always possible to tell when he's visiting a photographer to just have pictures taken or developed, and when he's having slides made.

You'll notice that Stringer visits prominent whalers and whaling company directors (including senator and former Calif. Governor Perkins) to get slides about the whalers, and to make copies for himself. Similarly, other people borrowed Stringer's photographs to make copies and slides of their own.

I see that in various church and government archives there are a few pictures that look like they were taken in black and white in the 1890s or early 1900s, and then colored in, presumably to make slides for the Magic Lantern. When did that process start being widely available?

I've attached a file of snippets from Stringer's diary that refers to slides and equipment.

Again, if you can help me with details about the equipment and its vagaries, and with locating suitable slides or images from slides, I'd be most grateful. One of you has already suggested that I look in American archival sites such as that of the Presbyterian Church, and Sheldon Jackson's material in particular. An excellent idea, given that the early history of Herschel Island and its mission is really a continuation of the history of the Alaskan coast. Most of the Inuit there had moved from Alaska (from Point Hope, etc.) to be with the whalers, with whom they had already had contact for several decades. The missions along the Alaska coast (Point Hope, Point Barrow) influenced these people for several years before Stringer did. Magic Lantern images of the whaling fleet likely involved many of the same vessels that went to the Beaufort Sea and Canadian waters in the 1890s. Stringer himself went to San Francisco in 1895 and 1901 via a whaler, so visited Point Barrow, Point Hope, Unalaska, etc. on his way south. In San Francisco he often visited the Pacific Steam Whaling Company, the

continued page 14

FROM "magic_lantern" ON YAHOO continued

Arctic Oil Works, and the parks. So it may be possible to illustrate his diaries, from the arctic through the San Francisco, with magic lantern slide material. It would be a wonderful way of making the diaries come alive to readers, and would provide a connecting thread to the story (the diary itself is often very dry). Stringer was an Anglican, so related especially well to Episcopalian clerics, but his strongly evangelical bent made him an ally of anyone preaching the gospel.

Rev. Isaac Stringer's diary re. Magic Lantern,
Western Canadian Arctic, San Francisco, and Southern Canada: 1892-1901
Ed. by Walter Vanast. Intellectual Property.
Not to be used without the author's permission

Sites and people involved:
1893-95: Fort McPherson: Locheux Indians, and [in summer] two Inuit tribes, one Canadian, one of Alaskan origin
1895: San-Francisco-based whalers at Herschel Island in the Beaufort Sea
1895: San Francisco's whaling community etc. (borrow photos, have slides made)
1895-96: Southern Canada: Church presentations from Ontario to the Atlantic Coast
1897-1901: Herschel Island: American Whalers (97-99) and Alaskan Eskimos (97-01) who had moved to the island to work or the whalers)
1901: San Francisco's whaling community etc. (exchange photos, whale slides made)
Yukon 1893 (Rampart House, La Pierre's House)
1893, 03, 13. Mon.
[Rampart House, A Hudson's Bay Company fur trading post near the Yukon River]
Got ready for Magic Lantern exhibition in church. Had exhibition 8 - 9:30 p.m. Mr. Wallis showed scripture scenes and explained them. Quite a number present.
[Stringer buys the magic lantern from Wallis, who is returning to England.]
1893, 03, 25. Sat.
[La Pierre's House; fur trading post near the Yukon border, just west of the Makenzie Mountains]
Unpacked Magic Lantern. No oil but oil on wicks burnt a little and so showed about a dozen pictures . . .
1893-95 Fort McPherson
[Ft. McPherson is a fur trading post and Anglican mission east of the Mackenzie Mountains; this is Stringer's home 1892-97; only Indians visit during the winter; in summer the Eskimos visit briefly.]
1893, 04, 07. Fri.
Gave exhibition of scenes and comic pictures 8 to 10 p.m. About 40 persons present; seemed to enjoy the exhibition. Great laughter over the comic ones.
1893, 06, 22. Thurs.
Over to fort [Hudson's Bay Company Post] . . . Put up curtain . . . Showed scripture scenes to Huskies. Room full. They seemed astonished and pleased. Afterwards showed some small pictures to Company's people.
1894, 04, 19. Thurs.
Magic Lantern exhibition in Mr. Firth's house. Showed views of India and London and the best comic views.
1894, 12, 24. Mon.
Mr. Firth and I gave out the presents. After this came the Magic Lantern views. I showed them scripture views and spoke on them.
1895, 06, 23. Sun.
Huskies [i.e. Eskimos] asked to have magic lantern show so about 3 a.m. on Monday morning I gave some of Scripture scenes in Mr. Firth's house.
1895 Herschel Island [a visit to the San Francisco-based American whaling fleet].
1895,04,25. Thurs.
Dinner on Freeman with Capt. and Mrs. Porter and Captains McGinnis, Leavitt, and Tilton. Showed magic lantern . . .
San Francisco 1895
[Stringer gets photos for slides from a number of whaling sources, including directors of the Pacific Steam Whaling Company such as Senator Perkins and Captain Knowles.]
1895, 10, 12. Sat.
Called on Mrs. Newth [wife of Capt. Newth] and had talk with her. Looked over the Count [de Sainvelle's] pictures [he was in the Arctic 1889-94].
1895, 10, 19. Sat.
Called at . . . Capt. Knowles' office and looked over photos. [Knowles is head of Pacific Steam Whaling Company.] Called at Andrews (photographer) and Capt. Knowles' office. Went with Capt. Knowles to see Senator Perkins [chairman of Pacific Steam Whaling Company] concerning lantern slides etc. Crossed to Alameda and got photo plates from Mrs. Brooks with which to get slides made for lantern etc. [Brooks was the firm supplying dry goods to the whalers].
1895, 10, 21. Mon.
Then [called on] Partridge to get lantern slides.
1895, 10, 22. Tues.
Mr. Liebes called with me to get pictures at Hirsch Kahn and Co's. Spent the rest of forenoon in Partridge's Studio looking over and purchasing lantern

slides etc. Took 4:30 train for Palo Alto . . . drove up to Prof. Fairclough's. Sorted slides. Went over to University chapel . . . Spoke for half an hour . . . then a student and Prof. Fairclough showed the pictures while I explained them.
1895, 10, 25. Fri.
Called on Governor Perkins with lantern slides . . . Up to Partridge's and Taber's, photographers.
1895, 10, 26. Sat.
To Partridge's and Taber's studios and arranged about photos and slides etc.
1895, 10, 28. Mon.
Called at Partridge's and Taber's (photos) . . . Sat for photo at Taber's.
Southern Ontario Dec. 1895. ["Deputation" work in the South: give a talk on missions in North and take in collection for Anglican missions. Several talks per week Dec.-Apr., from Ontario to the Atlantic Coast. Below are a few examples]
Guelph, Dec. 11
1895,12,11. Wed.
Showed pictures and curious . . . Collection in aid of Mackenzie River taken up, nearly 9$. At about 150.
Toronto. 1896, 01,22. Wed.
Church of the Redeemer . . . Mr. Parker gave lime light exhibition of the views I had . . . Views very bright . . .
1896, 01, 23. Thurs.
To Wycliffe [College] . . . gave magic lantern views with incandescent light which did not prove quite as satisfactory as the coal oil lamp.
New Brunswick. 1896, 02, 07. Fri.
For the first time I used some colored slides loaned me by Mr. Lloyd . . .
Ottawa. 1896, 02,17. Mon.
Showed views with lime light.
Toronto. 1896, 02, 28. Fri.
To customs office to get lantern slides sent by Mrs. Colclough [from San Francisco].
Orilla, Mar. 27-28. 1896, 03,27. Fri.
Exhibited views with magic lantern. Views did not come out well.
Hamilton. 1896, 04, 18. Sat.
Down town to Wanzer lamp store.
Toronto. 1896, 05, 14. [Leave for the Arctic]
1896, 12,25. Fri.
Showed Magic Lantern views . . . About 75 views—some scripture, some views of the country etc. About 40 or 50 persons present in all.
1896, 12, 31. Thurs.
Gave a Magic Lantern exhibition of views in England and India and comic views. About 25 people present. At the new Herschel Island Mission in the Beaufort Sea: Whalers (97-98) and Eskimos (97-01)
1898, 12, 24. Sat.
We had dinner for the white men [i.e. whaling officers and miners]. Twelve of us all told sat down to dinner and all seems to enjoy it. Afterwards I showed Magic Lantern pictures, especially scripture views.
1898, 12, 26. Mon.
[Many native deaths from illness at this time, but the Magic Lantern show is presented anyway—perhaps a source of joy. WV] Showed magic-lantern views-scripture etc. [to the Eskimos] They were highly pleased.
1898, 12, 31. Sat.
Magic-lantern exhibition for white men and popcorn and taffy, songs, etc. . . . And so we bade good-bye to 1898.
1899, 01, 02. Mon.
We had the natives in and gave them a Magic Lantern exhibition and treated them to popcorn.
1899, 12, 25. Christmas Day.
We called the Eskimos together and I gave a Magic Lantern [show] . . . bible scenes illustrating the life of Christ. I explained as well as I could. Then we gave out some taffy and popcorn balls. We threw up some of the latter for the children to scramble for and they had great fun. We sang the doxology [1] in English which I threw on the canvas and also a native hymn and so the evening programme closed.
1900, 01,01. Mon.
Gave [the Eskimos] a Magic-Lantern exhibition showing views from this country and from India and England and comic views. Then we treated the natives to tea with sugar in it (all they wanted), and gave each a biscuit and a handful of raisins. 50 were present.
1901, 01, 01. Tues.
Gave them [the Eskimos] Magic Lantern exhibition—scenes in India, England, and some views and photos of this country, and comic pictures. Lasted for two hours. 53 Huskies were present—all on the Island but Mungilanna's mother, who is blind or partly so. All seemed interested and amused.
1901, 04, 05. Good Friday.
Eskimo service. Att. 23, all on the island. 9 p.m. . . . had magic lantern views of the last days of Christ with talk on the events and lessons of the day. All present. Gave each family a little meat and grease . . .
San Francisco, 1901, 11, 13. Wed.
Dinner at Mr. Davenport's [who was closely connected to the whalers] . . . looked over pictures etc.
1901, 11, 14. Thurs.
Mr. Derrick [a whaling officer] called with his brother-in-law . . .[The latter] looked over [my] photos and he got the loan of 72 plates for his sister to take copies of.
1901, 11, 18. Mon.
Took photo plates to photographers.

continued page 16

FROM "magic_lantern" ON YAHOO continued

1901, 11, 19. Tues.
Went back to dock and took seven pictures of musk ox [which had been brought south from the Can. Arctic by Capt. Bodfish]. Some of them with Wm. Horsley in. Took one of Narwhal with Thrasher and Narwhal on either side . . . Called at Hirsch and Kaiser with photo plates . . . to Mrs. Derrick . . . Miss Derrick is printing some photos for me and for herself.
1901, 11, 20. Wed.
Called at Liebes and Co. and at Kanyee with 16 photo plates.
1901, 11, 21. Thurs.
Out to photographers with plates etc. [To] Kahn's photo supply store . . .
1901, 11, 22. Fri.
Mr. Derrick . . . and wife, family and I visited with him on street car to Sutro Heights. Walked through the grounds. Got photos taken - group - eight photos with Mr. Derrick and ourselves . . .
1901, 11, 23. Sat.
Called at Kanzee's, at Hirsel and Kaiser's and at Kahn's to arrange re pictures.
1901, 11, 25. Mon.
Looked over and selected from Mrs. Porter's photos . . . [Mrs. Porter is the wife of whaler Captain Porter] Down to photographers . . . Looked over and sorted photos.
1901, 11, 27. Wed.
Called at Karkus and Kanzee's re photos. Saw Mr. I. Liebes. Gave photo copies to Mr. J. Liebes. Capt. Porter called and also Mr. Welch from Hirsch and Kaiser with photos.
1901, 11, 28. Thurs.
I called at Hersch and Kaiser and at Kanzee's to get balance of photos.
1901, 11, 30. Sat.
We looked and sorted over photo plates and packed them.

FOR SALE

ALSO FROM YAHOO MAGIC LANTERN GROUP:

Hi List!
Several months ago I offered my collection of slides, stereopticon views, and projector for sale for $1,000.00. Two people responded. One lovely couple came and looked at the collection. They felt it did not meet their needs; the other gentleman was a dealer and his offer, sight unseen, was not acceptable. Literally, we have been out of touch because we have had a series of illnesses. We decided to relocate to Florida.

I am offering my collection to the first reasonable offer over $500.00 plus shipping and handling. If you would like to see the collection, I am located in Bayshore, Long Island.

There are over twenty-four wood framed slides, some with motion pieces, at least a hundred glass slides, some complete sets, many hand painted small color slides, several hundred stereopticon views, some in story sets, three viewers in fair to poor condition and a fine projector, purchased in England, using a liquid light source.

I know this collection is worth the money originally asked. I will be happy to answer any questions you may have.

Yours truly,
Norman Heischober

WANT ADS

Wanted: Keystone View Company lantern slides labeled "Reed Indian Units" or any other item pertaining to Roland Reed. Contact Bill Gorton at wgorton@man.com

Ed. Note: Roland Reed was a contemporary and colleague of Edward Curtis. Both of their Native American photography was displayed at the World's Fair in San Diego near the turn of the last century. We sold Mr. Gorton some Reed slides on eBay in the $20 to $25 (per slide) range.